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suitable for fountains and out-of-door use. A number of sketches by students, some examples by professional sculptors, and a few classical subjects were exhibited. Prizes were awarded for sculpture and garden and back-yard designs.

The applied arts exhibition contained as usual the so-called fireside industries, generally carried on in the small and more remote communities, and the more sophisticated work of the city craftsmen. Among the latter group, where there has always been more of a tendency to experiment with new processes, a particular indulgence in batik was observed this year. Several new groups of exhibiting craft workers suggest an increasing interest in the handicrafts. It is gratifying to note that more furniture than usual was exhibited, among which the work of Christina Jensen and Herman E. De Vries attracted particular notice.



MUSICIEN—ONE OF GROUP OF DRAWINGS BY LÉON BAKST
PURCHASED FROM THE S. A. KENT FUND

CURRENT EXHIBITIONS

ON April 15 there will be opened a group of five exhibitions, the First Annual International Exhibition of Water Colors, paintings by Nicholas Roerich, paintings by Will Foster, paintings by Maurice Fromkes, and photographs by the Chicago Camera Club.

In place of the annual exhibition of American water colors usually held in the spring, the Institute will hold its first international exhibition of water colors. By organizing this exhibition the Institute hopes to stimulate a greater interest in this important field of artistic expression, which in reality is a more varied medium than oil.

About seventy-five paintings will be shown, many of which have been lent by private collectors. The American group will include works by Gifford Beal, Hilda Belcher, Edmund Campbell, Mary Cassatt, John R. Frazier, Frederick C. Frieseke, Charles Hopkinson, Dodge McKnight, Francis McComas, Alexander Robinson, John S. Sargent, Alice Schille, William P. Welsh, Arthur B. Davies, Howard Giles, and Paul Dougherty. The foreign group will consist of works by the following British artists, Charles Collings, Stephen Haweis, Laura Knight, Ambrose McEvoy, and W. Russell Flint; the following French painters, Albert Besnard, Claude Monet, Auguste Rodin, Paul Signac, Lucien Simon, and Cézanne;



MODEL OF SUBURBAN HOME GROUNDS, ROCKFORD, ILL., BY O. C. SIMONDS
AND COMPANY IN ANNUAL ARCHITECTURAL EXHIBITION

C. T. Kao of China, Johann Jong-kind of Holland, Roberto Rascovich of Dalmatia, Herman Rosse of Holland, and Fujita of Japan. While this exhibition is not large, it is highly selected. It is hoped that it may expand in the future and in time we may have in Chicago an international water color exhibition which will be an annual event of importance.

The exhibition of paintings by Nicholas Roerich, the distinguished contemporary Russian painter, promises to rival that of Boris Anisfeld, held two years ago. Professor Roerich, however, represents the restrained Northern Slavic temperament rather than the sensuous Southern temperament found in Boris Anisfeld. Becoming interested in Russian archaeology when a young man, he became a professor in the Imperial Archaeological Institute and undertook important excavations in old Russia. At the same time he recorded a distinctively personal impression of ancient Russia and its life in a series of paintings of the stone and wooden age. These paintings are considered the most illuminating record of Russia before Peter the Great.

With the Russian renaissance which took place about the first part of this

century Professor Roerich passed from his early illustrative treatment of legendary and religious themes to the synthetic, decorative, and highly fanciful manner which characterized the new school in their stage decorations and mural paintings. As director of the

School for the Encouragement of the Fine Arts in Russia and later as first president of the *Mir Iskusstva* he played a conspicuous part in this movement. Like his contemporaries who included Vrubel, Golovin, Serov, Bakst, Benois, Somov, Lanceray, Boris Anisfeld, Sapunov, Sudeykin, and Larionov, he succeeded in preserving his own individuality and in giving expression to something which was truly national.

In the brilliant pre-war period of the Russian stage Professor Roerich executed numerous commissions for the ballet and the opera, notable among which were his designs for "Snegurochka," "Prince Igor," "Ivan the Terrible," and for Wagner and Maeterlinck settings. He also made interior decorations for private residences and churches, and murals for the Moscow-Kazan railway station. Having a premonition of the war several years before its occurrence, he made a remarkable cycle of compositions that portended the fate of his country. Among these was "The Last Angel" which will be shown in this exhibition.

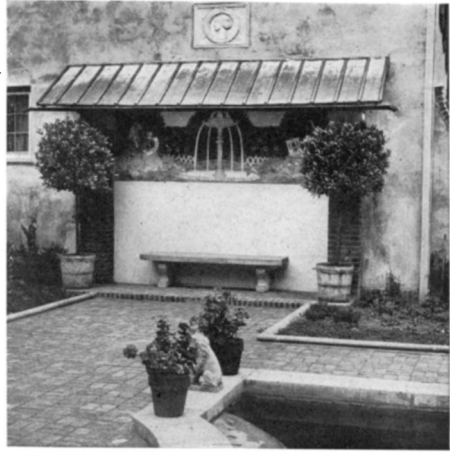
In 1917 following the outbreak of the revolution, he fled from Russia and sought refuge in Finland. On the shores of Lake Lagoda he began a new phase

in his artistic development in which more than in his earlier periods he cast off the shackles of reality and passed into "the elusive kingdom of the spirit." Later he settled in London and designed scenery for the Royal Opera at Covent Garden for "Tsar Saltan," "Snegurochka," and "Sadko." His exhibition is composed largely of the work which he produced in Finland and London.

Paintings by Will Foster, well known as an illustrator and as the creator of the Craig Kennedy character in the *Saturday Evening Post*, will be shown. Mr. Foster has a brilliant sparkling technique, which vigorous training in illustration has developed in so many American artists.

The exhibition by Maurice Fromkes, an American painter of Russian descent, will include portraits and still life. Mr. Fromkes' strong feeling for the decorative has led him to a rather unique use of highly ornamental backgrounds both in his portraits and his still life paintings. He has a fondness for introducing Chinese motifs and accessories. His use of a delicate technique for his portraits and a more vigorous one for his backgrounds has called forth comment.

For the fourth time the Chicago Camera Club will hold its annual exhibition at the Institute. The jury of admission is Thomas E. Tallmadge, Frederic M. Grant, and Sarah Holm; and the chairman of the exhibition is Gordon C. Abbott. The high standard of the work of the club may be inferred from the fact that twelve of its members have recently exhibited at the Salon of the Royal Photographic Society in London. The club has recently coöperated with the Municipal Art League in publishing a series of artistic post cards of Chicago, twenty of which are the work of its members. The originals of some of these will be displayed in the exhibition. The exhibitions of photographs held at the Institute during the last few years have been the means of directing the attention of many young



A SHELTERED GARDEN SEAT BY HOWARD SHAW
FROM A PHOTOGRAPH IN ANNUAL
ARCHITECTURAL EXHIBITION

people, who merely took snap shots or made records, to the camera as a means of artistic expression.

On May 16 the Chicago Aquarium Society will have an exhibition of southern fish in the corridors of the Museum, the purpose of which will be to show how to make a beautiful picture with growing plants and fish. Aquariums suitable for the home will be exhibited.

FUTURE EXHIBITIONS

FROM May 21 to June 12 there will be held an exhibition of contemporary Polish art, an exhibition of paintings of China by Frederic Clay Bartlett, and an exhibition of paintings and drawings by Harry J. Stickroth. The Polish exhibition has been brought to this country by Dr. Stanilaus Gruinski and is shown for the first time at the Art Institute. It includes paintings, water colors, and lithographs which show Russian and modern Dutch influence; also some examples of needlework, textiles, and woodwork of the peasant type. The exhibition will be supplemented by a collection of Polish handicrafts lent by Mrs. Arthur Ryerson.